ILLINOIS
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

PRODUCTION NOTE

University of Illinois at Urbana-Champaign Library
EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

R  Recommended

Ad  Additional book of acceptable quality for collections needing more material in the area.

M  Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.

NR  Not recommended

SpC  Subject matter or treatment will tend to limit the book to specialized collections.

SpR.  A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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**New Titles for Children and Young People**


Tossed away by a child who didn't like dolls, the tiny doll lay for a long time unnoticed in the frozen food compartment of a grocery store. One day another child saw the doll, but she had been told never to touch things in a store, so she just looked and loved. She made the doll a large wardrobe and brought it in next time she came. The doll was very pleased; she felt much better in warm clothes, and jumped up and down with excitement. The cashier, when asked about the doll, told the little girl to take it home, so the girl and the tiny doll lived happily together for many years. A slight but pleasant story for small doll-lovers.


Kirsten is only seventeen and anxious to marry Roger as soon as possible; her parents, disapproving, send her to stay with an aunt in California. Aunt Grace is curator of the Robert Louis Stevenson house in Monterey, and the house seems to be haunted: a music box plays by itself, a burglar alarm rings, a bed seems to have been slept in. The culprit proves to be the small, neglected boy that Kirsten takes to her heart, Louis Castro; his older brother, Manuel, provides brief, romantic interest. Kirsten realizes, by the end of her visit, that she doesn't want to plunge into early marriage but to go to college. The setting of the story is interesting; characterization and relationships are consistent and the writing style adequate; the plot seems overburdened, partly because the introduction of many minor characters imposes a number of sub-plots that crowd the action.


Rory's sisters never dreamed, when they brought him a kitten, that it would grow so enormous; when they taxed Rory with his cat's extraordinary growth, he admitted that he had mixed a potion based on his mother's notes on magic, and had wished for the biggest animal anyone could have indoors. What he didn't expect was a talking cat. Porterhouse was not only huge, he was conceited, demanding, and—when nobody was around but the children—articulate. The problems created by a bossy, interfering animal create a novel and diverting story, written in that easy, sophisticated style at which so many British authors excel.

First published in Austria, an anthology in which the sprightly illustrations (some in black and white, some in color) add to the appeal of the tales. Some of the stories are as familiar as "Little Red Riding Hood," others less well known. Most of the seventy-three selections are from European sources. The print is not well-spaced, but the material itself is good, and the book as useful for reading aloud or as a source for storytelling as it is for independent reading.


A history of manned flight that occasionally bogs down in technical details, but that does give a survey of fictional flights as well as accounts of actual builders and their theories, flying machines and balloons, and the contributions of the first courageous flyers. In the closing pages, the author discusses recent innovatory craft and speculates on those of the future. A divided bibliography and an index are appended.


To Mary's fans, it will come as no surprise that she breaks her ankle soon after learning to roller skate. Mary isn't mischievous, but she has the remarkable casualty record of a child who is physically awkward and congenitally ebullient. Confined by a cast, Mary takes the doctor's advice and begins a project; she makes a dress; eventually the cast comes off and the doctor announces that Mary will be able to go to summer camp. The book gives, as do the author's other books about Mary, a series of familiar and ordinary occurrences of girlhood: the roller skating, for one, the problems of learning to interpret a sewing pattern, a stay in the hospital, et cetera. The writing style is simple and natural save for an occasional bit of stilted dialogue.


A retelling of a Russian folktale, illustrated with bold, busy and humorous pictures of the two neighbors, a fox and a rabbit. Their houses were side by side, and they lived happily until the ice of which the fox's house was made melted in the spring sun. When the fox pre-empted the rabbit's house, the weeping rabbit asked the wolf and bear for help, but both were frightened away by the fox. Only the cock was able to drive the fox out by his threats. The story is weak, especially at the close.


Three-year-old Willy Buntley wanders off on Saturday morning and disappears; his mother is more irritated than worried, but his older brother Dickie is frantic, especially when he learns that the police are so busy investigating a jewel robbery that they haven't time to search. So Dickie organizes his friends, a varied gang of children living in a tough, ethnically mixed English town. Since Willy has been picked up by the thieves because he's accidentally seen too much, the chase becomes
involved and dangerous. The story has color and pace, but is weakened
somewhat by being fragmented, since each of the children takes a dif-
ferent path and has a separate adventure.

Buchheimer, Naomi.  I Know a Teacher; illus. by Leonard Shortall. Putnam,

"Today is my very first day of school.", David begins. He describes
the kindergarten activities, the new things he learns, and the walk around
the school. At home that evening, David tells about his day, as does his
third-grade sister; a smaller brother envies them and wants to go to
school, too. The text, designed by the publisher for independent reading
in first and second grade, is quite choppy; the illustrations show a pleas-
ant, apparently middle-class, heterogeneous community. The book is
weak in that the information is of more interest to the child unfamiliar
with the school milieu, the child for whom the restrictions of vocabulary
and of style are unnecessary; for the independent reader, this is either
old hat or is, perhaps, a school unlike his own. Not all schools have a
nurse in attendance, a well-staffed lunchroom, a "big school library",
or a playground set amid trees. Would that they did.

190p. Trade ed. $3.75; Library ed. $3.61 net.

A fast-paced and colorful adventure story that begins in England in
1829, when sixteen-year-old Joe Hinton was stunned by the fact that the
girl he loved was sentenced to seven years of servitude in exile. In the
winter of starvation that followed, many of the villagers were deported
at the slightest sign of unrest, and Joe among others was sent to the
penal colony of Van Diemen's Land. After being treated as a chattel,
Joe was fortunate in finding a new master; he also found Mary, now mar-
ried and with a child; he married her after her husband's death, and
slowly, carefully, Joe and Mary began to build a home and a heritage in
the new land. The print is uncomfortably small, but captured readers
will undoubtedly forge on to the satisfying conclusion.

Cabassa, Victoria. Trixie and the Tiger; pictures by Lilian Obligado. Abelard-
Shuman, 1968. 40p. Trade ed. $3.50; Library ed. $3.33 net.

The story of a small girl's insistence on the existence of an imaginary
tiger, and of an adult's patient handling of the child's whoppers about the
tiger under her bed. Trixie's classmates tease her because of the stories
about her tiger, but Trixie's teacher gently pins her down to the truth—
then gives her a tiger kitten. The story is slight, but the attitudes are
realistic, the problem of imagination versus telling lies is nicely handled,
and the illustrations show lovely children of assorted races and, in addi-
tion to several imposing drawings of a large tiger, pictures of pet shop,
zoos, and circus animals.

Calhoun, Mary Huiskamp. The Last Two Elves in Denmark; pictures by Janet McCaffery. Morrow, 1968. 29p. Trade ed. $3.25; Library ed. $3.14 net.

Once there had been thousands of nisses in Denmark, little old elves
who helped about the farms, "but the magical men moved away when
Christianity came to the country." Now only two were left—the nisse at
Aasgard, Hans, a spoiled darling; and Quick Fritz, the Bol nisse, neg-
lected and mischievous. Only the stableboy was kind to Quick Fritz; even Hans taunted him. The two elves turned themselves into cats and, fighting fiercely, into dogs, then into huge wheels. Helped by Peter, Quick Fritz ended the life of Hans, and then the stableboy and the only elf in Denmark laid their plans to play new tricks on the family. The illustrations are scrappy and lively; the story has verve and pace, but seems anticlimactic at its close.

Clarke, Mollie, ed. Silly Simon; an English folk tale retold by Mollie Clarke; illus. by Eccles. Follett, 1967. 32p. Trade ed. $1.95; Library ed. $2.49 net.

A retelling of an English folk tale, the noodlehead theme used being a familiar one in the folk literature of many countries. Simon, after working all day for a penny, loses his pay; his mother tells him to put it in his pocket; the next day he puts a jug of milk in his pocket. Told that he should have carried it on his head, the next day he carries a cheese on his head, et cetera. The story ends with Simon rewarded with a bag of silver and a bag of gold—he has made the heretofore mute daughter of a wealthy man laugh. Since the reference to this girl comes in the very beginning of the story, is completely ignored, and is picked up again at the close quite artificially, it seems only a contrivance. The always-in-trouble theme has some humor; the style is adequate.

Colman, Hila. A Career in Medical Research; illus. by Edna Mason Kaula. World, 1968. 175p. Trade ed. $3.95; Library ed. $3.86 net.

An interesting book, chiefly devoted to a detailed description of the career of one man, a Ph.D. and an M.D. In his experiences are exemplified many of the problems of the medical researcher, both at the educational level and in professional life. The book would be more useful were there more space devoted to discussions of the many types of jobs in medical research; a chart that shows training requirements is excellent, but there is inadequate information given in the text about some of the special areas listed in that chart. The author is most encouraging about the opportunities in the field of medical research as well as about the satisfaction it awards. An index is appended.

Davis, Mary L. Polly and the President; illus. by Jan Jackson. Lerner, 1967. 27p. $2.95.

A saccharine and unconvincing story about a little girl who goes to Washington and realizes her dream when she meets the President. Polly's favorite occupation is reading the newspapers (although her behavior is sometimes that of a younger child) and best of all she likes to look at pictures of the President. "Before she fell asleep at night, she would try and think of how she could help him. 'What can I do to help the President?' she would ask ..." While in Washington, she slips through the White House gate and gives a bag of fortune cookies to her hero, then spending a happy, publicity-filled day at the White House. The Chinese man who sells Polly the cookies says, "That's vely many fotune cookies." Unrealistic, badly written, and awkwardly illustrated.

A story set in northern Argentina, slow-moving despite the drama of many of the incidents; dialogue and characterization are good. The protagonist, Martin, longs to be as proficient at horse-breaking and riding as the uncle who is his hero—and is all the family he has left. With uncle Epifanio and two other lads, Martin goes on the long trek through wild country to save a herd of Arabian-stock horses from starvation. Through the high Andes, through the treacherous weather and the dangers of predatory beasts, Epifanio and his helpers fight their way. The setting is interesting, the development labored.


A good biography of Hoover, giving a balanced picture of his personal, professional, and public lives, and a quite vivid impression of his personality. The drama and excitement of Hoover's career as a mining engineer of international stature is in itself an adventure story. The writing style is competent, the book's only weakness being its lack of objectivity. A list of important dates, a list of suggestions for further reading, and an index are appended.


A simply written, straightforward account of the events of Holy Week and of the ways in which they are observed is preceded by a more general discussion of Easter customs in the Christian faith. Some of these, seeming secular, have religious origins; some have been incorporated from pre-Christian celebrations of the springtime. The illustrations, effective in design, enhance the text and are appropriate to its dignified tone.

Fleischmann, Peter. Alexander and the Car with a Missing Headlight; from a film fantasy created by Peter Fleischmann; with drawings by kindergarten children of Paris. Viking, 1967. Trade ed. $4.95; Library ed. $4.53 net.

Adapted from a film fantasy for which Parisian children had painted pictures, this is a picture book in which the rambling story has the inventive but abrupt naïveté of the very young. Some of the irrelevancies or sudden shifts may have appeal, but for the most part it seems a labored device; undoubtedly the use of children's voices in the film was able to overcome this weakness. The illustrations are interesting, and a few of them are stunning, but they are probably more interesting (as the product of children's creativity) to adults than they are to children, although the vigor and color should appeal to the young. Alexander found the car after it had run away from a junk yard. He replaced the broken headlight with a light bulb, and drove off, having a series of fantastic adventures before returning home from the jungle.


An oversize book, first published in England, that has a thoughtful message about peace, conveyed simply but quite awkwardly. The illustrations, chunky and vivid, show two giants who lived in harmony until a minor quarrel developed into a feud. Their quarrel changed their
world (no explanation of why or how) so that only cold and flood and gloom existed where there had been sunshine and flowers. When the giants became friends again, the sea receded, and the flowers and birds came back with the sunshine. A rather shaky plot, choppy writing, and bold pictures that are good for use with a group of children.


Although there have been many biographies of Nehru and Gandhi that give a vivid picture of the emergence of an independent India, this biography of Nehru's daughter (much of it devoted to Nehru and to Gandhi) adds another facet to the rounded view. Brought up in the politically-conscious Nehru household, Indira shared in the penalties for political activity: jail sentences and separation from her family. Not until she was forty did she become a member of the Congress Working Committee; ten years later she became Prime Minister. The story of Indira Gandhi has poignancy, drama, bitterness, and romance; it is of considerable historical interest; it is told in a style that is dignified but not dull. A brief bibliography and an index are appended.


An anthology of stories and a few poems and informational articles, all of the material having been previously published; many of the selections originally appeared as Little Golden Books. The illustrations are not distinctive, but they are busy and colorful, with many subjects that appeal to the young and many small, amusing details to be pored over. The poems and stories range in quality from mediocre to adequate—nothing dreadful, nothing exceptionally good.

Greenaway, Kate. The Kate Greenaway Treasury; an anthology of the illus. and writings of Kate Greenaway, ed. and selected by Edward Ernest, assisted by Patricia Tracy Lowe. World, 1967. 319p. $8.95.

An anthology that should find an eager audience of adults (who are either professionally interested or nostalgically smitten) as well as of the children for whom Miss Greenaway's work was designed. Much of the material included has been out of print; in addition to the charming illustrations (facsimile reproductions from published books) there are sketches included with the biographical and literary comments by Ruth Hill Viguers, Anne Carroll Moore and others. There are many excerpts from letters, and several photographs of Kate Greenaway. A bibliography is appended.

Greenfeld, Howard. Marc Chagall; with reproductions of the artist's work in color and black and white. Follett, 1967. 192p. Trade ed. $4.95; Library ed. $4.98 net.

An interesting biography of Chagall, from his boyhood to his recent return to France after the ovation given his curtain-paintings for The Magic Flute at the Metropolitan. A gentle soul and an innovatory artist, Chagall is an attractive personality; his role in modern art is interesting in itself and interesting as part of aesthetic evolution. The one weakness of the book is a recurrent note of flowery writing: "It was to this
exciting world that the flashing-eyed, curly-haired young painter came in 1910." or, speaking of Chagall's fiancée (later his wife) "More than food, however, she brought him inspiration and love. Through her, he learned to paint love with a tenderness and beauty few painters have equalled." The author gives balanced treatment to Chagall's personal and professional interests; the reproduction of painting, drypoint, and etching is of excellent quality. A list of illustrations and a list of suggested readings are appended.


Another story about Brad Carter, now rookie quarterback for a pro team, the Goliaths. As in many sports stories, there is an abrasive relationship between the rookie and his coach. Here the abrasion is due to Brad's determination to play the game his own way, a way that depends on having his college team-mate as receiver. The coach doesn't want to sign Howie Williams to a contract, and Brad tries to force the issue. Williams is not hired; an older and more experienced player is. The book consists basically of one situation and two very long and detailed descriptions of games, good but not unusual sports writing. The writing style otherwise is rather dry. The fact that Brad is white and Howie a Negro is handled as a natural relationship, the most positive aspect of the book; color is incidental, the important factor being friendship and common interest.


An unusual anthology because of the scope it offers; some forty poets are represented, with just a poem or two from some and with perhaps half a dozen selections from such established artists as Brooks and Dunbar. The poems are varied in subject and mood, the editor's introduction pointing out that his choices were made on a literary basis rather than on the basis of racial statement. Mr. Hayden, whose work is also represented, is a professor of English. Notes on the authors precede their poems; the notes are literary in emphasis, with a minimal amount of biographical information.

Hays, Wilma Pitchford. *The Goose that was a Watchdog*; illus. by Nelson McClary. Little, 1967. 41p. $2.95.

Since machines had been used to pick cotton, more and more of the share-croppers had lost their jobs. Now the owner was buying geese to do the weeding, and Tad's father felt he'd be fired, too. But the geese needed some care, and Tad's father was hired to tend them; one goose became very tame and Tad made a pet of her. She watched his baby sister and raised an alarm that made it possible for the men on the farm to catch some chicken thieves. Appreciatively, the owner gave Tad the watchdog goose for his own. The storyline is not unusual, but the writing style is direct and easy, the events are believable, and the book gives a quiet picture of a Negro family's life in the rural south.

Headington, Christopher. *The Orchestra and Its Instruments*; with drawings by Roy Spencer. World, 1967. 95p. Trade ed. $3.95; Library ed. $3.86 net.

An excellent book on this subject, first published in England and pro-
fusely illustrated with meticulous drawings and diagrams, and with photographs of young orchestral musicians. The author describes the instruments of each section, explaining the differences between related instruments and, in many cases, explaining very lucidly how changes of pitch are produced in a particular instrument. The text includes a discussion of the vocalist and the conductor, gives a brief survey of the history of the orchestra, and concludes with a chart of seating, a list of orchestral examples of instrumental use, some suggested readings, a list of instrumental ranges, and an index.


The idea of an animal wanting to be something other than what he is not a new idea in picture books, but it has seldom been more amusingly handled. Maximilian’s mother takes it calmly when he announces that he wants to be a bird instead of a mouse. He doesn't like squeaking or scampering or crouching; Maximilian wants to fly. He stows away in a nest and pretends to be one of the nestlings; Mother Bird (who has been offended when one of her friends said that one of the children looked like a mouse) reluctantly admits that this one can’t fly. Indeed, that it's a mouse. Thankfully, Maximilian gives up the whole project. The style is light and humorous, the scratchy illustrations full of vitality.


One of those writers who have the ability to discuss highly complex scientific matters in terms comprehensible to the layman, Mr. Hirsch has here done a splendid job on the history of navigation. The words flow along with apparently effortless ease, brightened by an occasional phrase of notable color; the material is logically organized but the book has no rigidity of structure. Moving from the earliest seamen and scientists of the Mediterranean world to the great sea explorers, inventors, and astronomers, physicists and mathematicians, the text describes the intricate problems of astrogation in deep space flight. Theories and discoveries of major figures in navigational history are introduced unobtrusively, and the principles that underly the laws, the techniques, and the operation of machines are explained with crisp competence. A list of suggestions for further reading and an index are appended.


A small book with beguiling illustrations that show a cheerful, gullible Red Riding Hood an easy prey to a shaggy, leering wolf. The verse version is taken from an edition published in London in 1808, the appeals of its rhyme and rhythm more than compensating for the elaborations of the mannered period style. The tale ends, of course, with a moral: "This story demonstrates that children discreet/Should never confide in each stranger they meet; For often a Knave, in artful disguise, Will mark out an innocent prey for his prize: Take warning, dear Children, before 'tis too late, By Little Red Riding Hood's tragical fate."

A fantasy with a message. Of the several children who were playing in a tree house the day it flew away, Arabella was the brain and Murk the mechanical genius who had attached a large fan to the treehouse. The one adult member of the party was a spinster, Miss Shurbb, whose home in the marsh was doomed by a scheme of the mayor's. When the children heard their parents plead that they return from the hovering, airborne craft, they realized that they had a unique bargaining position. (The townspeople called it blackmail.) First, the children extorted a promise that the marsh and its wild-life would be spared, then they exhorted the citizens to fraternal concern, then they pled for world peace. In the end they came home again without the granting of their third request, conceding that it was up to them, the children, to work for the peace of the world. The message is stirring, the style and dialogue are excellent; the flaw of the book is that the element of fantasy is for a rather younger child than is the message—or rather, the several messages about peace, conservation, brotherhood, and even a small potshot at curriculum revision.


Looking backward from some point in the far-distant future, a historian describes the evolution of the computer-centered society. As man's imperfections are made evident, task by task, he is superseded by Complete Freedom Democracy, a world in which the computers themselves are created by computers. The final section points out that "Recent events have made computers independent of man . . . What do men do in return? . . . They lead a pleasant life . . . But how do computers view the human problem? . . . one of the questions which will naturally come under discussion is whether computers will abolish mankind . . ." Coldly, logically, the historian weighs the pros and cons of permitting the human race to exist. Were the book not so drawn-out and repetitive, it would be brilliant: the concept is good, the approach consistent, the style appropriately pedagogical, and the whole touched here and there by a flash of wit.

Jonsson, Runer. Viki Viking; illus. by Ewert Karlsson; tr. from the German by Birgit Rogers; assisted by Patricia Tracy Lowe. World, 1968. 143p. Trade ed. $3.75; Library ed. $3.61 net.

Translated from the German, a romping spoof of Viking adventure tales; although the pattern of the incidents becomes rather worn, the style of writing is consistently lively. Viki, son of the Chief Halvar Cleavehard, is a trial to his doughty father; Viki dislikes fighting, is afraid of wolves, and prefers using his brain to using his fists. Since Halvar's band is characterized as a troop of muscled and boastful noodleheads, it proves necessary to call on the puny Viki to get them out of every scrape.


There is little question that the author's goal here is an admirable
NR one: pointing out that differences (in people as well as in other creatures)
4-6 are superficial, and that living things of one kind are basically the same.

The illustrations have humor and vitality; the text is weak in two ways.
For one thing, it uses rhyme within the prose writing, but the rhyme is
often faulty and the rhyming words sometimes seem contrived ("There
were bouncy puppies and jouncy puppies and flouncy puppies.") The sec-
ond weakness is that the text does not point out similarities but reiter-
ates the fact (after pointing out that, for example, there are fighting cats,
sleepy cats, tigers, Persian cats, kittens, etc. . .) that all cats are cats,
or all bugs are bugs, or all people are people, just like you.

Koehler, Cathy. A is for Alphabet; written by Cathy Koehler, Marly Glaw, and
Wendy Torcom; illus. by George Suyeoka. Lothrop, 1968. 52p. Trade
ed. $3.75; Library ed. $3.52 net.

First issued in 1967 by Scott, Foresman, an oversize book with rhym-
ing text; several words that begin with each letter of the alphabet are
used as examples, the words being printed in a different color from
those of their context. "A is for airplanes and astronauts, too, And also
for animal found at the zoo." Each use is illustrated, so that the pages
are well-filled. The examples are quite familiar objects, but the illus-
trations occasionally are less than clarifying and are of pedestrian
calibre.

Kramon, Florence. Eugene and the New Baby; illus. by Charles Bracke. Follett,
1967. 31p. Trade ed. $2.95; Library ed. $2.97 net.

In a series of picture books designed to show the way children live in
big cities, this volume seems a bit out of place, since the indoor setting
could as well be a country cottage and since the theme—of a new baby to
whom a sibling adjusts—is universal. The rhyming text is repetitious and
alleviated only by a slightly nonsensical note, as Eugene suggests places
to stow the new baby (under the rug, in the sink, on a shelf, etc.) a note
that children will find echoed in the cartoon-style illustrations.

Lifton, Betty Jean. Taka-chan and I; A Dog's Journey to Japan; by Runcible as
63p. Trade ed. $3.50; Library ed. $3.28 net.

An oversize book illustrated with rather repetitive photographs of an
appealing little girl and a large dog; it is the latter who tells the story.

Digging in the sand at Cape Cod, the Dog (named Runcible) emerges on
the other side of the world. Little Taka-chan tells Runcible that he is in
Japan, and she takes him to the palace of the Black Dragon, where she
is being held prisoner because her father is a fisherman, and "Japanese
fishermen are no longer loyal to us dragons." Runcible is told that if he
can lay at the feet of the most loyal person in Japan a white flower, and
do it by sundown, Taka-chan will be free. After a long series of inter-
views (possibly adapted to a long series of photographs) the mission is
accomplished and Runcible goes back into his hole in the sand. Was it a
dream, he asked in later years, and the book ends, "... who is to say
what is a dream, and what is real?" A contrived book, and slow of pace.

Lindgren, Astrid (Ericsson). Noy Lives in Thailand; photos by Anna Riwkin-
As in other books of this series about children the world over, this is a compilation of excellent photographs and an adequate text. The writing occasionally seems contrived to fit the pictures, but this is not omnipresent; the writing has a note of fondness, and often a note of humor. In describing Noy's family life and a trip she makes with her father to the Bangkok market, the book gives a considerable amount of information about Thai customs, foods, religion, et cetera. It also gives, happily, a stronger impression of similarities than it does of differences.


Orphaned, the two Dove children live in England with their sadistic stepfather, and Finn—who is twelve—decides that he and his seven-year-old sister Derval must run away to their grandmother in Ireland. Since their stepfather learns, just after the children have gone, that they have inherited money, he enlists the help of the police. Tracked by a young detective, Michael, the Doves travel westward; their adventures are varied and believable, and so sympathetic is the author's treatment that it is quite credible that Michael helps them avoid and—in the end—escape permanently from their stepfather. Characterization, style, and dialogue are equally good; the plot is tight-knit and suspense maintained to the very end of the story.


Although the approach here is quite different from that of Eugene and the New Baby (reviewed above) there is a basic similarity, and by comparison this is a more useful book, since it takes a more direct and realistic approach to a child's adjustment to dethronement. Jenny, when her parents ask, declares that she doesn't want a new baby. She would rather have a puppy. Mommy gets bigger and bigger and the baby comes; the whole thing is a let-down. The baby isn't pretty, Mommy spends a lot of time with her, Jenny gets none of the presents, and so on. Jenny, asked to help, thaws; then she holds the baby, and she melts. The pattern is a familiar one for this topic; here it is adequately handled and illustrated.


Woody's neighbor, Mr. Grundy, had said that he was going to report Woody for having an unlicensed dog; Mr. Grundy was irritated because Sniffer had dug in his vegetable garden. Gruffly, Mr. Grundy had announced that if anybody could show him just one thing the dog was good for, he'd buy the license himself. When Sniffer was accused of stealing Mr. Grundy's goose, the dog was proved innocent; he and Woody captured the real thief when Sniffer held the man at bay in a shed while Woody called the police. The happy ending seems weak, since it has been led up to by a certain amount of contrivance and a lack of suspense; there is a modicum of humor in some of the anecdotal situations in the story and quite a bit of lively humor in the illustrations.


Mum and Dad were too busy to become as interested as were their
small daughters in the Battlefield; it was just called that, they said. Debbby and Lesley, however, were fascinated by the field and its stone lookout tower, wondering what part it had played in Yorkshire history. There was some mystery about the carved stones that had been found, a puzzle solved when a heavy rain washed the tower (with the two girls in it) down to the village green. The pace is deliberate, the appeal of the book being in the polished style, in the charm of the setting and of the meshed intimacy of village life. Although the precocity of Debby and Lesley's conversation is obtrusive, it is nevertheless the dialogue that is the most distinctive aspect of the story.

Merril, Judith, ed. Path Into the Unknown; The Best of Soviet Science Fiction. Delacorte, 1967. 191p. $4.95.

Because of the source, a collection that should interest all science fiction fans; the stories themselves (eight, of which several are quite short) range from fairly patterned other-form-of-life-taking-over tales to a truly touching story of human tenderness: "Meeting My Brother." Two tales are about human-robot relationships; two bring in the element of people out of their time. The collection, first printed in England, may have suffered in translation; at any rate, the writing seems intermittently ponderous and—although eight stories give but a small sampling—humorless.


An overview of Negro history, prefaced by brief chapters on African background and on the role of immigrants and minority groups in the new world. The material is chronologically arranged, with comments on the role of the Negro people or brief biographical sketches incorporated into general historical information. The book is most useful, giving a great deal of information that is augmented by the appended material; it is weakened by the stilted writing and stiff format, and by the fact that the text is often fragmented. Some statistical tables are appended, as are a lengthy relative index and a most impressive divided bibliography.

Mother Goose. I Saw a Ship A-Sailing; as shown by Beni Montresor. Knopf, 1967. 32p. $3.95.

A selection of rhymes from Mother Goose has been illustrated with pictures that have the usual Montresor touches of elaborate detail, imaginative treatment, and flashes of humor. Unfortunately, the colors used are unattractive as well as being, on many pages, visually abrasive.


An oversize book, first published in Germany, with illustrations that are in dull colors but are handsome in design. The story is slight and rather pointless: Jacob is a boy who is a moonwalker, who can walk on rooftops and climb high trees when the moon is full. One night he spots some robbers stealing animals, and calls "Stop, thief!" People wake, the thieves are caught, and the animals return home. Jacob goes home to sleep, too.

A good biography, not as sophisticated as Philipson’s *The Count Who Wished He Were a Peasant* (Pantheon, 1967), but adequate for the slightly younger reader. Here, too, there is a fairly good balance of information about Tolstoy the author and Tolstoy the man, although the Philipson book is more perceptive and comprehensive. The many ways in which Tolstoy was ahead of his time are clearly shown in his roles as reformer and educator; the book has less importance than does Philipson’s as a contribution to literary criticism. A divided bibliography and an index are appended.


A long and stately retelling of the great Indian epic; in a most useful and lengthy preface, Miss Seeger explains the kinds of deletions and changes she has made so that the story will read smoothly and will be retained in essence despite the omission of material—or simplification of names—that will make reading easier for the occidental reader. The five sons of King Pandu had been given him by the gods, and in the end, after all their adventures on earth, the five are reunited with their father and with their father-gods in heaven. The long passages of mannered prose and the small print combine to make heavy looking pages, but the hero tale style could not be simplified without sacrificing flavor. An important book as good source material but limited by its style in appeal to the general reader; for a study of comparative literature or of the genre, a valuable and interesting book.


Unlike most of Mr. Silverberg’s writings on archeological topics, this is a book that is repetitive and therefore dull, although it is bursting with facts. Despite the fact that some desperate races against time have been made in order to rescue at least part of the material doomed by an impending project, the dramatic impact of these races has been vitiated, in this account, by the fact that they are so often repeated. Basically, the division of the book is geographical, so that the same problems and techniques are presented along with the more localized information about cultures and digs. A good bibliography and an index are appended.


Somewhat more objective than the Emery biography (reviewed above) but not as polished, or as balanced in treatment, this is a book written in informal style. There is perhaps too much material (comparatively) about Hoover’s boyhood and youth, and certainly the presidential years are not covered in great detail, but nothing of major importance is omitted. The bibliography here is more extensive than that provided by the Emery book; an index is appended.
Marassa and Midnight were twin brothers who, separated at the age of eleven, longed only to be together again. But slaves had little choice; Midnight stayed on the plantation in Haiti, and Marassa unhappily tried to adjust to being a page in the luxury of a Parisian household in the 1790's. When his master's life was threatened by revolutionaries, Marassa escaped; ill, he was rescued, nursed, and taken back to Haiti by a young Scotsman. Midnight, meanwhile, was hiding alone on a mountain-top, having become involved in the struggle of the slaves against their masters. The boys met again after a series of intricate and dramatic events in their separate lives. The plot is much too complicated (and sometimes obscure) to be effective, but the two boys are effective characters and their plight is moving.


Bold, startling blocks of color are used by Fisher, whose strong style is well-suited to the brisk humor of the story; the bright orange background for most of the pages is effective but a bit abrasive, and it is a relief when the cool blue of the night scenes appears. Oliva and 'Ti Mouche are two Haitian sisters who are not enchanted at the prospect of going back to school. They are also unhappy when the raps by Monsieur Jolicoeur's umbrella remind them sharply to stop daydreaming, once they are in school. So the two girls arrange a way to frighten their teacher to death—but he sees through them, is amused at the fact that they are pretending to be a ghost, and marches them home. The setting is delightful, the writing style has vitality and humor, and the illustrations capture the wry, affectionate tone of the story.


A story set in the days just before the outbreak of the revolution. A young American comes to St. Petersburg for business reasons and becomes involved with a small company of Russians who board together. The natives tend to be stock figures (the young ballerina, the young intellectual) and the book is weakened by the author's treatment of Americans. The protagonist has been sent over, for example, by his wealthy father. "Now, son, David Hopkins Senior had said, I've asked the Ambassador as a personal favour to me to make sure you get settled in Okay. But don't let the others at the Embassy get you rattled with their fancy talk. We could most likely buy up the whole bunch if we wanted." The other great weakness of the book is that Dave Hopkins runs into Lenin, John Reed, Rasputin . . . in fact, he punches Rasputin in a cafe brawl.

Valens, Evans G. A Long Way Up; The Story of Jill Kinmont; with photographs by Burk Uzzle and others. Harper, 1967. 245p. Trade ed. $5.95; Library ed. $5.11 net.

Any story of a courageous adjustment to physical impairment is absorbing, if it is told honestly and without sentimentality, as Jill's story is told. It is even more dramatic if the adjustment is made by a very pretty and vivacious young woman whose achievements in skiing gave...
every indication that she might be a member of the 1956 Olympics team—but who had, in her last race before the Olympic tryouts, a permanently crippling accident. The first part of the book describes Jill's life as a young skier, her friends, and her romances. The second part moves, with the sharpness of a geologic fault, to the accident, the grim, slow recovery and the acceptance of life in a wheelchair. Jill Kinmont eventually went to college and is now a teacher in the public schools; although she does not have full use of any limbs, she has made for herself a satisfying and creative life.


One rainy day, Ramon decided to join the library, since he liked to read and he took good care of books; his mother took him to the library, where he filled out an application, and took the pledge to observe the library rules. ("Ramon, raise your right hand. Repeat after me, please." the librarian says.) Ramon learned about author and title cards, saw how books are repaired, enjoyed the story hour; his older sister explained the table of contents; he met an author and dreamed of writing books himself someday. The book gives some basic information, but it gives less than is found in Buchheimer's Let's Go to the Library (Putnam, 1957) and it does not make clear the fact that some procedures differ from library to library. The exceedingly awkward illustrations are neither decorative nor instructive.


The format of this book looks too much like that of a picture book, for the middle-grades reader who is conscious of status; in all other respects, it is both congruous and entertaining. The illustrations are bright and lively, the writing style is deft, and the story—a traditional Turkish folk-tale—is both meaningful and humorous. A quiet, modest man is pushed by his acquisitive wife into a position of importance: stargazer to the sultan. Not satisfied, the wife chivvies her mate into making so preposterous a prediction that he will lose his place and she will be quieted. Alas, his prediction—by sheer chance—comes to pass, and he is made chief stargazer. Oppressed by affluence, the stargazer takes the first opportunity to disappear into peaceful security. The story points no moral, since no lesson is learned; it merely reinforces the idea that there are other values than those of wealth or power, and it is amusing in the telling.

Wier, Ester. The Space Hut; illus. by Leo Summers. Stackpole, 1967. 94p. $3.95.

Having just moved from the city to the suburbs, Mike was entranced by the idea of a tree house, and he built it with loving care. To his surprise, he found an odd little elderly man sitting there one day; irritated at first, Mike accepted Mr. Moon as a dear friend as time went by. When the city authorities condemned Mike's space hut, it was Mr. Moon who suggested gently that the boy put up a fight for his property. So Mike did. He circulated a petition, called on the Building Inspector, spoke at a public hearing, and got newspaper publicity. The only weak point of the plot is that the man who has been working for demolition of the tree hut is sud-

It is the beautiful pictures that lend distinction to this book, glowing and vibrant with color. As in Wildsmith's book about birds, the text consists simply of identifying captions that use group names: a shrewdness of apes, a pride of lions, a skulk of foxes, et cetera. Although the format is more appropriate for younger children, it is to the middle group who are becoming interested in the curious fascination of words that the text and the foreword are directed.


Set in a gloomy, isolated castle in the late nineteenth century, a rather long-winded tale of the Gothic variety. Sent to Tantamount, the family-owned Cornish castle they've never before visited, the four Richleigh children find it a decaying wreck. Their tutor, governess, and servants decamp, leaving the children to exist as they can; this they do, thanks to some local children who have learned to shift for themselves. The agent, it turns out, has been neglecting the Richleigh property and is a smuggler; in a last torrid scene, the evil agent is drowned and the doomed castle burns. The fustian and artificial plot cannot quite be overcome by the author's ability to write, frequently, an illuminating descriptive passage.


Although not drawn with depth, this is a sympathetic book about the child who is dreamy and imaginative, withdrawn and self-sufficient without being hostile. Joanna spent much of her time alone and indoors—planning things, making things, always keeping in mind the advertisement for the lovely blue umbrella (with her NAME on it) for which she was saving money. Even the umbrella fund was dipped into when Joanna planned refreshments for an elaborate amateur show; unfortunately, it fell through because the other children—who hadn't participated in the preparations—lost interest. The longing for the umbrella—which Joanna gets as a present—is a binding theme, but the events of the story are episodic; Joanna's father—in a low-keyed and realistic relationship—can't understand why the child doesn't play outdoors more. It is not a misunderstanding, but a lack of understanding; nevertheless, he tries to appreciate Joanna and he certainly loves her.
Reading for Teachers


